

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFORT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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VOL. 50—No. 23.

SATURDAY, JUNE 8, 1872.

PRICE { 4d. Unstamped.
5d. Stamped.

HER MAJESTY'S OPERA, THEATRE ROYAL, DRURY LANE.

PROSPECTIVE ARRANGEMENTS.

Fourth Appearance of Mdlle. Christine Nilsson—M. Capoul.

THIS EVENING (Saturday), Gounod's opera, "FAUST." Faust, M. Capoul; Mephistopheles, Signor Rota; Valentino, Signor Mendioroz; Wagner, Signor Casaboni; Siebel, Madame Trebelli-Bettini; Marta, Mdlle. Bauermeister; and Margherita, Mdlle. Christine Nilsson.

Next Week.

Mdlle. Tietjens—Madame Trebelli-Bettini.

On **TUESDAY NEXT**, June 11, Rossini's Opera, "SEMIRAMIDE." Assur, Signor Agnesi; Idreno, Signor Rinaldini; L'Ombra di Nino, Signor Casaboni; Oro, Signor Foll; Arsace, Madame Trebelli-Bettini; and Semiramide, Mdlle. Tietjens.

Extra Night.

Mdlle. Tietjens—Madame Trebelli-Bettini—Signor Rota.

Signor Italo Campanini.

THURSDAY NEXT, June 13, "IL TROVATORE."

FRIDAY NEXT, Fifth Appearance of Mdlle. Christine Nilsson.

In active preparation, and will be shortly produced, "I Due Giornati" (first time in England), the comic *chef d'œuvre* of Cherubini. The Italian version, by Signor Zaffa. The dialogue set to accompanied recitative by Sir Michael Costa. Armando, Sig. Vizani; Michele, Sig. Agnesi; Daniele, Sig. Zoboli; Antonio, Sig. Rinaldini; Il Commendatore, Signor Foll; Marcellina, Mdlle. Marie Roze; Angelina, Mdlle. Bauermeister; and Constanza, Mdlle. Tietjens.

The Opera will commence at half-past eight. Stalls, £1 1s.; Dress Circle, 10s. 6d.; Amphitheatre Stalls, 7s. and 6s. Amphitheatre, 2s.

Boxes, Stalls, and Tickets to be obtained at the Box Office of Her Majesty's Opera, Drury Lane, open daily from ten to five; also at the Musicsellers and Librarians.

The **THIRD GRAND OPERA CONCERT** at the Royal Albert Hall will take place to-day (Saturday, June 8), commencing at three o'clock, supported by the principal artists, and by the full Orchestra and Chorus of Her Majesty's Opera.

For particulars see special Advertisement.

CRYSTAL PALACE.—THIS DAY, SATURDAY, JUNE 8.—FIFTH GRAND SUMMER CONCERT.—Mdlle. Carlotta Patti, Mdlle. Valleria, Signor Mongini, Herr Walter, and Mr. Santley. The Crystal Palace Choir (increased to 500 voices). Conductor—Mr. MANNS. The Band of the Coldstream Guards will take part in the Concert, and play on the Upper Terrace in the evening. A Display of the Great Fountains will take place. Admission, Five Shillings, or by ticket purchased before the day, Half-a-Crown, or by Guinea Season Ticket.

CRYSTAL PALACE.—NATIONAL MUSIC MEETINGS, June 27th, 28th, July 2nd, 4th, and 6th.—NOTICE TO COMPETITORS.—All competitors in solo classes will be required to bring their own music, as well as copies for the accompanist, at the private hearings, and also at the competitions, and must be ready with any piece in the list asked for by the jury. The competitors will appear in alphabetical order. The names of singers chosen by each jury to compete will be printed in the programme of the day, with numerals to each. After the competition the number of the successful competitor will be exhibited in large type upon the Handel Orchestra. Each competitor chosen by the jury will have the option of naming a solo and duet, subject to approval, to sing at one of the concerts to take place after each competition. The title of the solo and duet must be sent in to the office of the National Music Meetings as soon after the private hearings as possible.

MDLLE. CHRISTINE NILSSON'S SECOND AND LAST MORNING CONCERT, at St. James's Hall, this being the only Concert at which Mdlle. Christine Nilsson will appear during this Season. To commence at Three. Mdlle. Christine Nilsson will be assisted by the following eminent artists:—Madame Patey, Mr. Sims Reeves, and Mr. Santley. Piano—Mdlle. Alice Mangold, Diehl, and Mdlle. Lindberg. Violin—Madame Norman-Neruda. Conductors—Sir Julius Benedict, Mr. Lindsay Sloper, and Sig. RANDROGGER. Programmes and Tickets at the principal Libraries, Musicsellers, and Concert Agents. Prices, 21s., 16s., 11s. 6d., 5s., and 3s.

NEW PHILHARMONIC CONCERTS.—The next CHAMBER and LAST CONCERT of the Season will be given in St. George's Hall, on **WEDNESDAY EVENING**, June 12th, for which an interesting programme will be provided. Tickets, 10s. 6d., 5s., 2s., 1s.

ROYAL ITALIAN OPERA, COVENT GARDEN.

PROSPECTIVE ARRANGEMENTS.

THIS EVENING (Saturday), June 8, "IL BARBIERE DI SIVIGLIA." Rosina, Madame Adolina Patti; Figaro, Signor Cotogni; Bartolo, Signor Ciampi; Basilio, Signor Tagliafico; and Almaviva, Signor Bettini.

Next Week there will be Performances Every Night.

On **MONDAY NEXT**, June 10, for the second time, G. Poniatowski's new opera, "GELMINA." Gelmina, Madame Adolina Patti.

On **TUESDAY NEXT**, June 11, "L'ELISIR D'AMORE." Adina, Mdlle. Smorosh (her first appearance on the stage in England).

On **WEDNESDAY NEXT**, June 12th, "LE NOZZE DI FIGARO."

On **THURSDAY NEXT**, June 13, "DER FREISCHUTZ."

On **FRIDAY NEXT**, June 14, "DON GIOVANNI."

On **SATURDAY NEXT**, June 15, "LINDA DI CHAMOUNI." Linda, Mdlle. Albani (her first appearance in that character).

The opera commences at half-past Eight.

THE **FOURTH FLORAL HALL GRAND CONCERT** of the Season will take place on Saturday, June 8.

ST. GEORGE'S HALL, LANGHAM PLACE.

M. ALEXANDRE BILLET

Has the honour to announce that his next

RECITAL

OF

PIANOFORTE MUSIC,

Will take place

On **WEDNESDAY, JUNE 12, 1872.**

To Commence at Three o'clock precisely.

PROGRAMME.

TRIO, G major, Op. 27, Pianoforte, Violin, and Violoncello—Mdlle. Unso, MM. PAGUE and BILLET G. Onslow.
"DOVE SONO"—Mdlle. CLARA DORIA Mozart.
FANTASIA, F sharp minor, Op. 28, Pianoforte alone—M. BILLET Mendelssohn.
SONATA, A major, Pianoforte and Violin—Mdlle. CAMILLA Unso and M. BILLET Mozart.
a "MEINE FREUDEN"—Mdlle. CLARA DORIA Chopin.
8 "WOHN"—Schubert.
GRAND TRIO, B flat, Op. 97, Pianoforte, Violin, and Violoncello—Mdlle. C. Unso, MM. PAGUE and BILLET Beethoven.
Sofa Stalls (Numbered and Reserved), Single Tickets, 10s. 6d.; Balcony Stalls (Numbered and Reserved), 10s. 6d.; Single Ticket, 5s.; Area and Back Balcony, 1s. Subscriptions received at Messrs. Lamborn Cook & Co.'s, 42, New Bond Street; Chappell & Co.'s 40, New Bond Street; Olivier's, 39, Old Bond Street; and at St. George's Hall, Langham Place.

MISS PURDY'S SECOND ANNUAL MORNING CONCERT, SATURDAY, JUNE 15th. QUEEN'S CONCERT ROOMS, Hanover Square. Three o'clock. Stalls, 10s. 6d.; Unreserved Seats, 5s.; to be obtained of Miss Purdy, 33, Victoria Road, Kensington, and usual agents.

ROYAL ACADEMY OF MUSIC.

Instituted 1822. Incorporated by Royal Charter, 1830.

Under the immediate Patronage of

Her Majesty the QUEEN.

His Royal Highness the Prince of WALES.

His Royal Highness the Princess of WALES.

His Royal Highness the Prince CHRISTIAN.

His Royal Highness the Princess CHRISTIAN.

His Royal Highness the Duke of CAMBRIDGE.

President—The Right Hon. The Earl of DUDLEY.
Principal—Sir STERDALE BENNETT, Mus. D., D.C.L.

The next PUBLIC REHEARSAL, open to Subscribers, Members, and Associates, will take place at the QUEEN'S CONCERT ROOMS, Hanover Square (in consequence of the limited space at the Institution), on TUESDAY Morning, the 18th inst., commencing at Two o'clock.

By Order,
Royal Academy of Music,
4, Tenterden Street, Hanover Square.

JOHN GILL, Secretary.

Under the immediate Patronage of
Their Royal Highnesses the Prince and Princess of WALES,
And the Royal Family.

SIR JULIUS BENEDICT begs to announce his ANNUAL GRAND MORNING CONCERT, FLORAL HALL, Royal Italian Opera, June 17th, to commence at Two. Supported by Madame Adelina Patti and Madame Pauline Lucie, Madame Mathilde Sessi and Madame Albani; Madame Smeresch, Miss Edith Wynne, Mrs. Weldon, and Madame Brandt; Madame Scalchi, Madame Patey, Madame Sinico, and Madame Monbelli; Signori Naudin, Bettini, Ciampi, and Nicolini; M. Faure, Signori Bagaglio, Cologni, and Graziani. Pianoforte—Sir J. Benedict, MM. Lindsay Sloper, F. H. Cowen, and Mr. Charles Halle. Violin—Madame Norman-Leruda. Harp—Mr. J. Thomas. Stalls, One Guinea; Reserved Seats, 10s. 6d.; Admission, 5s., at the principal Libraries and Musicellers; Austin's Ticket Office, St. James's Hall; Box Office, Royal Italian Opera; and of Sir J. Benedict, 2, Manchester Square, W. Full Programmes now ready.

MR. BRINLEY RICHARD'S CONCERT, THURSDAY Evening next. HANOVER SQUARE ROOMS. Miss Edith Wynne, Miss Edmonds, Miss Severn, Mr. Vernon Rigby, and Mr. Lewis Thomas. Harp—Mr. John Thomas. Pianoforte—Mr. Brinley Richards (who will play Beethoven's Sonata, Op. 26; Handel's "Gigue," F sharp minor, and his own "Andante Pastorale," and "Farran-tello"). The LADY STUDENTS of the ROYAL ACADEMY OF MUSIC will sing a new part song, "The Bird of the Birds." The WELSH CHORAL UNION (Conductor, Mr. John Thomas.) will sing "The Cambrian War Song," "Harp of Wales," and "God bless the Prince of Wales." Conductors—Signor Randegger and Mr. Evers.

THE LONDON GLEE AND MADRIGAL UNION (Established 1859), will give their FOURTEENTH ANNUAL SERIES OF THURSDAY AFTERNOON CONCERTS, JUNE 13th, 20th, 27th, and JULY 4th, at ST. GEORGE'S HALL. Subscription Stalls (transferable), 21s., of Mr. Land, Director, 4, Cambridge Place, Regent's Park.

PHILHARMONIC SOCIETY.—Conductor—Mr. G. W. CHURCH. MONDAY, JUNE 10th, ST. JAMES'S HALL, Eight o'clock. Symphonies, "Jupiter" (Mozart), and "Pastoral" (Beethoven); Concerto for Pianoforte, in E flat, (Liszt). Pianoforte—Mr. Fritz Hartwig. Overtures, "The Tempest" (Benedict), and "Fanciulla" (Cherubini). Vocalists—Madame Marie Rose and Signor Vizzani. Stalls, 10s. 6d. and 7s.; Unreserved, 5s. and 2s. 6d. L. Cook & Co.'s, 63, New Bond Street; Cramer's, 201, Regent Street; Chappell's, 50, New Bond Street; Ollivier's, Mitchell's, Keith, Prowse's, Hay's, and Austin's Ticket Office, St. James's Hall Piccadilly.

SCHUBERT SOCIETY.—BEETHOVEN ROOMS, 27, Harley Street, W.—President, SIR JULIUS BENEDICT; Director, HERR SCHUBERT. SIXTH SEASON, 1872. The next Concert of the Society this Season will take place on Thursday, June 13th. The Concerts of the Schubert Society afford an excellent opportunity for young rising artists to make their appearance in public. Prospectus and full particulars on application to H. G. HOPPER, Hon. Sec.

MR. SANTLEY'S PROVINCIAL TOUR.—Mr. SANTLEY, accompanied by the following distinguished Artists, will make a Tour of the Provinces during the coming autumn:—Vocalists—Madame Florence Lanceli, Miss Enriquez, Mr. Edward Lloyd, and Mr. Maybrick. Violin—M. Salnton. Pianoforte—Mr. Lindsay Sloper. All communications, respecting Engagements, to be made to Mr. George Dolby, 52, New Bond Street, London, W.

MISS ROBERTINE HENDERSON will sing M. Gounod's new song, "THE SHADOWS OF THE COMING HOURS" (Viola obligato, Mr. Zerbin), at Mr. Charles Gardner's Morning Concert, Hanover Square Rooms, on the 8th; at Miss Augusta Manning's Evening Concert (Violoncello obligato, Herr Lidel), 11th; and at King's Lynn, June 20th.—19, Newman Street, W.

PRELIMINARY ANNOUNCEMENT.

MISS BLANCHE REIVES' LONDON COMIC OPERA COMPANY will start on a PROVINCIAL TOUR, JULY 22nd. Proposed Route—Reading, Banbury, Birmingham, &c. Particulars shortly. All letters to the Secretary, V. Roberts, Esq., Jun., care of Messrs. Duncan Davison & Co., 244, Regent Street, London, W.

NEW WALTZ BY ARDITI.

MADLE ALVINA VALLERIA will sing Ardit's New Waltz, "L'INCONTRO," at the Crystal Palace Concert, this day (Saturday), June 8th.

"ALICE, WHERE ART THOU?"

MR. GEORGE PERREN will sing Ascher's popular romance, "ALICE, WHERE ART THOU?" at St. James's Hall, Monday, June 10th.

MDME. SIDNEY PRATTEN begs to announce that her GUITAR RECITAL will take place on WEDNESDAY Afternoon, June 19th. Tickets and particulars at her Residence, 224, Dorset Street, Portman Square, W.

"ALICE."

MISS ELCHO will play Ascher's popular Romance for the Pianoforte, "ALICE," at her Concert, at the Hanover Square Rooms, Tuesday Evening, July 2d.

"ALICE, WHERE ART THOU?"

MR. W. BENNETT will sing "ALICE, WHERE ART THOU?" at Miss Elcho's Evening Concert, at the Hanover Square Rooms, July 2d.

"ONE WORD."

MADAME SAUERBREY and **MR. ALFRED BAYLIS** will sing the favourite duet, "ONE WORD," at St. George's Hall, on Saturday, 22nd June.

"MARCHE BRESILLENNE" AND "STELLA WALTZ."

MR. IGNACE GIBSON will play, every WEDNESDAY and SATURDAY, at the INTERNATIONAL EXHIBITION, his "MARCHE BRESILLENNE" and "STELLA WALTZ," on Messrs. P. J. Smith & Sons' Patent Iron Strutted Pianos.

"THE LAND OF PROMISE."

F. HOWELL'S Oratorio, "THE LAND OF PROMISE," (dedicated to the Birmingham Festival Choral Society).—Price 2s. 8vo.; in Cloth, 3s.—B. Williams, 19, Paternoster Row London.

MISS LIZZIE PORTER (Soprano) begs to request that all communications for Concerts may be addressed to her, 50, Elizabeth Street, Eaton Square, S. W.

MDLLE. ANNA RENZI (Pupil of Signor Graffigna, of Milan), having just arrived in London from Italy, is open to receive Engagements. Address, 194, Golden Square.

MISS LINA GLOVER begs to inform her Friends and Pupils that she is in Town for the Season. Letters respecting Oratorios, Concerts, &c., to be addressed to her Residence, 11, Albany Street, N. W.

MADAME LAURA BAXTER begs to request that letters respecting Engagements and Pupils may be addressed to her new residence, 53, Bedford Square, W. C.

NOTICE OF REMOVAL.

MR. E. CUNINGHAM BOOSEY begs to announce that he has removed from Argyll Place to No. 2, Little Argyll Street, Regent Street, W., where he will continue to carry on his Musical Agency.

ETON COLLEGE CHAPEL.—Two or Three CHORISTERS WANTED to fill vacancies. Salary, from £25 to £40 per annum, according to proficiency, with Education free in the Choristers' School. Terms, three months' notice on either side before cancelling agreement. Duties, daily services. Apply to Dr. Maclean, Eton College. No boy not having fair proficiency in Cathedral Choir Singing need apply.

ETON COLLEGE.—An ARTICLED PUPIL WANTED by the Organist and Music Director. An ex-Chorister preferred. Apply to Dr. Maclean.

Just Published,

"GELMINA,"

A NEW OPERA,

By PRINCE PONIATOWSKI.

Composed expressly for Madame ADELINA PATTI, and produced at the Royal Italian Opera, on Tuesday Evening, June 4.
Matzler & Co., 37, Great Marlborough Street, W.

NOTICE.

MERCER'S CHURCH PSALTER AND HYMN BOOK. AN APPENDIX OF ADDITIONAL HYMNS, CHANTS, SANCTUSES, and RESPONSES, the Harmonies carefully revised by Sir JOHN GOSS, may now be had, either separately, or bound up with the work, in all its various sizes and forms. Prospectuses, with full particulars, will be forwarded on application.
London: JAMES NISBET & Co., 21, Berners Street, W.; LAMBORN COCK & Co. 62 and 63, New Bond Street, W.

NEW SONGS AND PIANO MUSIC, Just Published

All Post free at Half-price:—

Vocal.	Pianoforte.
Waking of the Flowers. (W. T. Wrighton.) 3s.	The Carmarthen March. (B. Richards.) 3s.
Merry our Hearts should be. (Rubinstein.) 3s.	Gluck's Gavotte in A. (G. F. West.) 3s.
Pulsaski's Banner. (Miss M. Lindsay.) 4s.	Rode's celebrated Air in G. (W. S. Rockstro.) 4s.
My Father's Bible. (B. Richards.) 3s.	The Vesper Bell. (W. S. Rockstro.) 4s.
We Met, and ne'er have parted. (F. Abt.) 3s.	Excelsior. (B. Richards.) 3s.
Some Future Day. (A. S. Gatty.) 3s.	Fleur de l'Ame. (M. Lee.) 3s.
	L'Electricite. (M. Lee.) 4s.

London: Sole Publishers, ROBERT COCKS & Co., New Burlington Street.
Order of all Musicellers.

MUSICAL INSTRUMENTS AT KENSINGTON.

The show of musical instruments at the International Exhibition is not one of special magnitude or of particular interest, foreign makers being but slightly represented, and some of the principal English firms being conspicuously absent. In the piano department, for example, neither Messrs. Broadwood nor Messrs. Collard compete, while the list of organs contains none by Willis or Lewis, and only one by Hill. The wind instrument makers do not hold aloof to such an extent, but, taken altogether, the exhibition is far from meeting reasonable expectations.

Giving precedence to the acknowledged "king of instruments," Messrs. Bryceon's electric organ is first of its class as regards novelty. That an invention which makes the organist independent of the position of his organ has great value, none will deny, and Messrs. Bryceon have applied electricity to musical purposes with much success. Still, the liability of the apparatus to derangement, and, unless great care be taken, the certainty of weakened action, are serious drawbacks to its general use. General use, however, can hardly be contemplated for it. As a rule, the ordinary plan suffices; but there are exceptions, and the electric organ meets them fairly well. A glance at the remaining instruments of this class shows that makers are devoting much attention to chance and drawing-room requirements. Messrs. Chappell exhibit an organ for each purpose, as do Messrs. Cramer & Co. The cabinet organ of the latter firm is a very elegant instrument with two manuals—"swell" and "great"—2½ octaves of pedals, 8 stops, and 200 pipes. Its appearance is handsome as well as novel, and its tone all that can be desired for drawing-room use. Messrs. Cramer & Co. also show a useful studio organ, with full compass manuals and pedals, intended for practice rather than display; and a larger instrument of the same kind is exhibited by W. Hill & Son as "the student's practice organ." Mr. Brown's "hundred guinea church organ" tends a good deal for the money, and sundry small instruments, well adapted for church or private use, are exhibited by Speechly & Ingram, Bishop and Storr, Bevington & Sons, and Imhof & Mühle.

So many improvements have lately been made in instruments of the harmonium class that the designation, "reed organs," is scarcely an offence to their royal cousin of the pipes. Reed organs, under various distinctive names, are largely shown in the present exhibition. Breavington & Sons send six specimens, among them being the "Royal Naval Organette," a thing of small dimensions and cost, well fitted for use on shipboard; and Chappell & Co. exhibit an "organ-toned harmonium" which is still smaller and less costly. Cramer & Co. make an important display both of the cheaper and more expensive kinds. They adopt the American principle of construction, and emulate American excellence of workmanship as illustrated in specimens from across the Atlantic, shown by Metzler & Co., adding thereto sundry valuable improvements, such as valves hinged on the centre instead of on the side, to secure prompt speech; and a contrivance called the "basso prolongo," which, by sustaining the sound of one bass note, after the finger has left the key, till another key is put down, acts as a substitute for pedals. Both the American organs of Cramer & Metzler are remarkable for quality of tone, being free from that reediness which so long made the harmonium proper offensive to the ear. J. & J. Hopkinson exhibit some elegant and well-finished instruments; and the reputation of C. Kelly is sustained by four examples ranging in price from 6 to 85 guineas. Lucas, Collins & Co. show a fine reed organ from the United States; while Germany sends, through Kärcher & Kraus, some harmoniums of great power. As a whole the exhibition demonstrates a marked advance in the quality of a most useful instrument, and already the once-despised "box of reeds" has developed into an admirable thing.

Pianofortes show in great force, from the smallest size, adapted for the smallest yacht's cabin, to the biggest concert grand. We can only mention those which have the strongest claim to notice, beginning with the display of Messrs. Chappell & Co., which firm laudably endeavours to meet varied wants. School pianos, conductors' pianos, students' pianos, yacht pianos, cottage pianos, and pianos for the East, are included in the show made by the Bond Street house, in each case quality and cheapness being pleasantly associated. The school instrument in black walnut case, and that for the yacht, with folding key-board, are specially adapted to answer their respective purposes. A grand pianoforte, by Cramer & Co., is a splendid example of its class; and an effort to remedy a common defect is shown in the patent iron-strutted instruments of P. J. Smith & Sons. Iron is being more and more largely used in pianoforte work, with an advantage to resonance and strength which the American makers long ago discovered. Challen & Hodgson make a good show of useful instruments, as do Brinsmead and Sons, W. G. Evestaff, and Wornum and Sons, whose "pocket grand" will be a desideratum where space is limited. But the most remarkable display is that of J. and J. Hopkinson, comprising

two iron grand cottage pianofortes of rare merit. The case of one of these instruments—an example of the Renaissance style, elaborately inlaid with ivory and coloured woods—deserves high praise as a magnificent specimen of craftsmanship. A barrel pianoforte by Keith, Prowse & Co. should not escape notice; and an instrument with a transverse laminated sounding-board, by Parker & Smith, invites attention as an effort at improvement where there is undoubtedly yet room for it. In connection with pianos, we may fittingly speak of the Pianist's Gauntlet, invented by Henry S. Armstrong, and exhibited by Cramer & Co. This apparatus, which suggests an extension of the thumb-screw to the whole hand, is really a means of strengthening the fingers through a system of exercises elaborately and ingeniously provided for. Only inspection can convey an adequate idea of the way in which the digits are exercised at every joint; and inspection has convinced us that perseverance in its use must result in great advantage. For the comfort of amateurs with rebellious third fingers, it should be said that provision is made to train them separately while the rest are held immovably fast.

There are but few stringed instruments shown, and those few call for no special remark. On the other hand "wind" is plentiful and varied. The largest exhibitors in this department are Rudall, Carte & Co., a firm with a speciality in flutes, of which instrument they show numerous specimens, from the "gold cylinder concert" down to the "cocoa military." They also exhibit piccolos and clarionets in sufficient variety, as well as numerous members of the "brass" family. On the tone of none of them can we pronounce an opinion; but their appearance, at any rate, is that of well-made and handsome instruments. Distin & Co. make another large display, limited to brass instruments and various appendages thereof, such as the ingenious "echo attachment" for cornet-a-pistons. Other important exhibitors are Henry Potter & Co., Boosey & Co. (whose flutes in silver and cocoa deserve special attention), and S. Arthur Chappell, who makes a fine display of magnificent instruments by Courtois. The reputation of this manufacturer is already high, and we may venture to assert that it will suffer nothing by the competitive trials to which his ware will shortly be exposed in the Albert Hall.

Among the miscellaneous exhibits may be noted a curious collection of Oriental instruments shown by the Indian Department; some admirable musical boxes from the firm of Paillard, Vaucher, Fils; J. & R. Glen's Highland bagpipes, and the Æolian harp, banjos, tambourines, and concertinas sent by Keith, Prowse & Co.

MUSIC EXAMINATIONS IN ELEMENTARY SCHOOLS AND TRAINING COLLEGES.

The Education Department have recently issued the two following circulars on the subject of the Examination in Music of the scholars in elementary schools and students in training schools:—

CIRCULAR TO HER MAJESTY'S INSPECTORS.

Education Department, Whitehall, 10th May, 1872.

SIR,—The third clause of the Minute of 20th March, 1871, prescribes that—

"Grants to day schools which fall due after the 31st of March, 1872, shall be reduced by one shilling per scholar, according to the average number in attendance throughout the year, in those cases in which the Inspector does not report that vocal music forms a part of the ordinary course of instruction."

This clause is now embodied in Article 32 (d) of the new Code (1872), which will take effect in the schools visited after the 1st of May, with reference to the grants due on, and after, the 30th April, 1872.

My Lords have consulted Mr. Hullah, the Inspector of Music, as to the manner in which the results of the musical instruction in elementary schools ought to be tested.

Mr. Hullah recommends that in all schools the Inspector should, in the first place, ascertain that singing forms part of the regular school work, what time is given to it, and on what system it is taught.

He should then, in the case of infant schools, call for a list of not less than six simple songs, known (by ear) to the scholars; he should select one or two of these to be sung by the children, and should satisfy himself that the notes are sung fairly in tune, and the words plainly articulated.

In schools for older children singing "by ear" may also, for the present, be passed as satisfying the Code.

The Inspector should, in such schools, call for a list of (say) twelve vocal pieces of whatever kind known to the scholars, who should sing at least two of them. Not less than two-thirds of the scholars present should join in this exercise, and the Inspector should be satisfied that the notes are sung fairly in tune, and the words plainly and correctly articulated.

This standard of examination will hereafter be considerably raised; but my Lords think that it may be accepted for the present, and till experience has shown what results may fairly be required from elementary schools in which the children receive systematic instruction in vocal music.

Special questions on the subject will be inserted in your form of annual

report (X.); and notice of these requirements will be given (in form VIII.) to the managers. In the meantime and till new forms come into use, grants will be paid without deduction to those schools in which you state, on page 8 of the present form (X.) that the scholars are taught to sing, and that they can do so fairly.—I have the honour to be, Sir, your obedient servant,
To Her Majesty's Inspector of Schools. F. R. SANDFORD.

CIRCULAR TO TRAINING SCHOOLS.

Education Department, Whitehall, 14th May, 1872.

Sir,—Adverting to the paragraph relating to music, in the syllabus for 1872 (a), I am directed to inform you that Mr. Hullah having been appointed Inspector of Music, will visit your training school this year for the purpose of making himself acquainted with your system of musical instruction, and of testing, in accordance with the syllabus, the practical skill of the students, now in the second year of residence, or who will leave at Christmas next, under Articles 87 (b) and 88 of the New Code.

With a view to forming some opinion of the general results of your system, Mr. Hullah proposes to hear all the students in residence (of both years) sing in class under the direction of the regular musical instructor, with or without accompaniment, and in two or more parts, any music which they have previously studied.

He further proposes that the practical test for the students who will leave this year should consist in—

(1.) Singing, or Sol-fa'ing, at sight, according to the method in use in the training school, simple part-music in class, under the direction of the Inspector; and—

(2.) Singing, or Sol-fa'ing, at sight, short passages of simple part-music individually.

He will examine specially, and according to the circumstances of each case, any student whose practical skill in instrumental music [see syllabus (a)] requires to be tested.

Mr. Hullah will also at his visit consult the authorities of the training school with the view of reporting whether the standard of theoretical knowledge, now prescribed by the syllabus, ought not to be raised, and questions in harmony included in both the first and second years' paper.

He will give you notice of the date of his visit, which will probably be made after the Midsummer holidays, so as to give time to the second year's students to prepare for the test to which they will be subjected.—I have the honour to be, Sir, your obedient servant,

To . . . , Principal of . . . Training School. F. R. SANDFORD.

(a) A paper on this subject is not given to any student who does not produce a certificate signed either by an inspector or by the principal of the training school that "he or she has such an amount of musical skill, vocal or instrumental, as is sufficient for the purpose of teaching children to sing from notes."

PAULINE LUCCA IN DER FREISCHÜTZ.

(From the "Daily Telegraph.")

Mr. Gye made a bold venture by producing, in the height of the season, an opera so unfashionable as *Der Freischütz*; but, if he found that the mass of his patrons still care little for Weber's romantic work, he has the consolation of knowing that lovers of real dramatic music returned him hearty thanks. The cast was unfamiliar as regards several prominent characters, and this fact could not but heighten the interest of the revival. Madame Pauline Lucca took the part of Agata, achieving in it one of those unique successes which are due to unique means. We hardly need say that the gifted lady was dramatically excellent. The personage she represented and the situations in which she appeared gave full scope to that happy impulsiveness which never fails in carrying Madame Lucca over difficulties often insurmountable even by the assiduous study of other artists. Take, for example, the scene at the opening of Act 2, and, indeed, the whole of that act as far as the Incantation. The *allegro* of the scene was encoired and repeated—a thing without precedent. From first to last Madame Lucca never failed to do the right thing at the right time, and in the right way—doing it, moreover, with a naturalness which materially increased the effect of her art. Individual, from a dramatic point of view, the German *prima donna* was yet more characteristic as a vocalist. Her rendering of the scene well known to English readers as "Softly sighs," produced an extraordinary effect; the result being due in a considerable degree, perhaps, to a method eminently her own—a method which has no imitators, and is never likely to be imitated with success by any one not being the artist's "double." Madame Lucca was several times applauded and recalled with an emphasis leaving no doubt that Agata will be numbered among the favourite characters in her repertory.

SCHWEBER.—The Emperor of Germany has conferred the Order of the Crown, fourth class, on Herr Alois Schmitt.

OPERA LITIGATION.

Another change has taken place in the fortunes of the Haymarket Italian Opera-house. After the fire in December, 1867, which destroyed the old King's Theatre, the Earl of Dudley rebuilt the house, under the covenants of the lease of 1845, demised to Mr. Benjamin Lumley, which lease was vested in his lordship for the residue of the term. Mr. Mapleson continued tenant of the Earl of Dudley during the rebuilding, paying a rent equal only to that payable by the Earl; but in August, 1868, came the "fusion," whereby Mr. Gye, as proprietor of the Royal Italian Opera-house, Covent Garden, and Mr. James Henry Mapleson, lessee of Her Majesty's Theatre, entered into partnership and combined their interests in the two Italian Opera-houses and other entertainments carried on elsewhere in Great Britain and Ireland, meaning, thereby, the provincial tours of Italian Opera and the winter seasons of the two undertakings. Although it was a joint concern, Mr. Mapleson did not give up possession of Her Majesty's Theatre, but only allowed the use of it. This partnership agreement was to last three years, with option to Mr. Gye to put an end to it on payment of £20,000 to Mr. Mapleson for both theatres, or £5,000 for the Royal Italian Opera alone. The "fusion" began in March, 1869, and in the following June negotiations were commenced by Mr. Gye for a fresh lease of Her Majesty's Theatre at £5,500 per annum from September, 1869, for three, seven, ten, fourteen, or twenty-one years, at the option of the lessees. These terms were amended by Lord Dudley, who fixed the rental at £7,500, and, in case of sale, the lessees were to have the preference of purchase for £60,000. But a misunderstanding arose between Mr. Mapleson and Mr. Gye, the solicitor of the former objecting to the joint lease being for a longer period than the duration of the partnership. The difference, or rather dispute, ended in the dissolution of the partnership and the non-execution of the joint lease; but Mr. Gye negotiated on his own account, and intimated, in September, 1869, that he would take the lease of Her Majesty's Theatre to himself. Ultimately, Mr. Mapleson filed a bill in Chancery, in May, 1870, against the Earl of Dudley and Mr. Gye, praying for specific performance of the agreement for a lease to Mr. Mapleson and Mr. Gye, in conformity with such agreement. This bill of complaint was ultimately withdrawn by Mr. Mapleson, but the Earl of Dudley filed his bill against Mr. Gye alone, and the suit would have come on for hearing before the long vacation. Last week, however, terms of compromise were arranged between the Earl of Dudley and Mr. Gye, whereby the latter, by payment of a certain sum of money (£5,000 it is stated), was freed from the agreement and the claim for back rent, Her Majesty's Theatre reverting to his lordship. After all this long litigation, the Earl of Dudley has now the theatre on his hands, to let or sell, as he may deem expedient. It would seem as if this operatic imbroglio had terminated, but this is not the case. By some extraordinary combination of circumstances, the rebuilding of Her Majesty's Theatre has been so contrived that the auditorium, if full every night of the season, could not pay, having been reduced in size, although the holders of the Property boxes and stalls have still their exclusive privileges. Moreover, it is stated by competent authorities that the arrangements behind the scenes are of such a limited nature as to prevent the proper working of a large opera-house. It is added that it will be necessary to pull down the interior and to re-construct it before the theatre can be turned to the best account. As if this Comedy of Errors, of contraries, and of disasters incidental to the history of the Italian Opera-house in the Haymarket had not been completed by its being closed for so long a period, since its reconstruction, Lord Dudley has now acquired a direct interest in the success of the Royal Italian Opera, by accepting a certain number of boxes as security for the payment of the £5,000 compromise, to settle his claim against Mr. Gye, for non-execution of the lease of Her Majesty's Theatre. No transformation scene in any pantomime has exhibited more changes and surprises than the history of the two Italian Opera-houses. There is one more Chancery suit, the *dénouement* of which rests with the House of Lords,—we mean the appeal in the case of Col. Knox v. Gye, re the Royal Italian Opera.—*Athenæum*.

GENOA.—The *Liguria Artistica* of the 23rd ult., gives a long account of the benefit of Signor Cesari at the *Teatro Doria*, and among the artists who are specially lauded is Signora Anna Trafford, a young English singer, who, says that journal, is a "blonde, with sympathetic manners, full of natural grace, with a delicious voice and facile execution which at once attract the attention of her audience. At her benefit at the same theatre she appeared in *I Puritani*, and sang the part of Elvira in a manner that called to our mind many of the great representatives of that character. After the opera, Signora Trafford sang the cavatina from *Linda di Chamouni* in such brilliant style that she was compelled, at the unanimous desire of the audience, to repeat it. The young artist was overwhelmed with bouquets at the conclusion, and her benefit may be fairly called an artistic *fête*. The career of Signora Trafford will be followed with interest, and she will no doubt become a star of the first magnitude on the Italian stage."

MUSIC IN AUSTRALIA.

(From our own Correspondent.)

That the people of Australia love music is pretty well proved by the fact that there are now three opera companies playing in Victoria and Adelaide, and all doing fairly. Mr. Lyster's English Opera Company has returned from a seven months' tour, and, thanks to his new *prima donna*, Miss Alice May, —whose success has been great everywhere—and his excellent tenor, Mr. Armes Beaumont, he has realised a small fortune. Indeed, he admits that he never before, but once,—a short season in New Zealand at an opportune moment—cleared so much by opera as he has done by this tour. He has lately taken the Madame State's company under his charge, and the Italian and English companies play alternately at the Princess's Theatre, which is, however, shortly to close for a time to prepare Offenbach's *Orphée* and *Barbe-Bleu*, which are to be brought out with great splendour at Easter. Mr. Hennings, one of the very best scenic artists of the period, is already preparing for them. The cast will embrace Miss Alice May, Eurydice; Orphée, Mr. Charles Lascelles; Aristæus, Mr. Armes Beaumont; Diana, Mrs. Fox; and Public Opinion, Miss Georgia Hodson.

The Cagli Company have been all through New Zealand and are now in Adelaide, where the heat has been so great that the theatre had to be closed on one occasion. They will shortly receive some new accessions from India and then will commence a two or three months' season here, after the English Opera is over.

At the Town Hall, frequent concerts have been given by the Philharmonic Society, Madeleine Schiller, Mr. Buddee, Mr. Siede, and others—and several thousands have been often present; while at the small, but commodious St. George's Hall, Mr. Harry Richards and party are still doing excellent business in this, their fifth month.

The Carandini party have just returned from Tasmania. Mr. David Miranda and his wife, Madame Hirst Miranda, have left for Sydney, where they are engaged for a series of concerts, and where Madame Simonson has a company playing the *Grand Duchess*, with Mr. Hallem as Fritz and Mr. Farley as General Boon.

The last revival here is the ever fresh *Fra Diavolo*, in which, according to the press, Mr. Beaumont and Miss Alice May have achieved quite a triumph. The *Argus* says that throughout the second act Miss May was "charming," and it praises the way the opera is brought out under Mr. G. B. Allen's conductorship.

Melbourne, March, 1872.

ROYAL ALBERT HALL.

The programme of the Popular Concert, under the direction of Mr. S. Arthur Chappell, for Saturday the 1st instant, commenced with an Air with variations in A major, and *finale fugato* for organ, the composition of Mr. Henry Smart. Mr. W. S. Hoyle, who played it, showed great power of execution. Mr. Hoyle afterwards gave Mendelssohn's sonata in B flat, No. 4. Haydn's characteristic quartet, No. 77, was perfectly rendered by Mme. Norman-Néruda, MM. Ries, Straus, and Pezze, as was also Beethoven's Sonata in F major (Op. 24), by Mme. Néruda and Mr. Hallé. This sonata needs no description. Mr. Hallé's name was entered in the programme for a pianoforte solo, and he gave Mendelssohn's *Andante e Rondo Capriccioso* in E. Often as this *rondo* is performed we may safely state that it has rarely been better played than on Saturday. Mr. Sims Reeves was the vocalist, and he appeared to be no wise inclined to damage his reputation by singing below the mark. His first song was "Adelaide," in which he had the advantage of Mr. Lindsay Sloper's accompaniment, and there are few players more capable of duly interpreting the poetical accompaniment of this most impassioned of songs. A universal encore was the consequence of this fine performance in answer to which Mr. Reeves bowed his thanks. Mr. Sullivan's pretty composition, "Once again," was Mr. Reeves' other song, and, of course, he was encored, substituting Balfé's "Come into the garden, Maud," which was loudly applauded. The hall was well filled.—H. L.

MARSEILLES.—A new oratorio, *Ruth*, by M. Rostand, has been successfully produced.

MUSIC IN GLASGOW.

(From our own Correspondent.)

GLASGOW CHORAL UNION.—This society claims, and makes good its claim, to be the first musical association in Scotland. The freshness and richness of its members' tone, I have never heard equalled. Unfortunately, this great excellence of tone proves, in the working of the society, its greatest weakness. The soprano and contralto sections consist almost entirely of very young ladies, whose voices are purity itself. There seems to be a tacit understanding amongst the members, that so soon as a young lady "takes unto herself a husband," she should retire from her musical sphere of usefulness. At all events, the fact is, that there are almost no married ladies, nor even ladies of a "certain age" in our choral union. This rigorous rule, (which has no place in the constitution of the society), is not observed by the gentlemen. The result is that Glasgow possesses a body of sopranos and altos with lovely young voices, and tenor and bass voices thoroughly matured. Unfortunately, however, the talented conductor, Mr. Lambeth, finds, at the beginning of each season that, even in the production of such well-known works as the *Messiah*, he has to encounter the onerous task of drilling a considerable number of young ladies, who never before sang one note of the music. Thus, the soprano and alto attacks are ordinarily weak and undecided. In such a chorus, for example, as "Behold the Lamb of God," the more knowing ones sing, "Behold," &c., a number more, "hold, the Lamb of God," and so on, fresh recruits joining at each syllable, so that by the time the chorus get the length of the word "God," all have got into good working trim, and then the effect is really grand.

On Saturday last this society gave a concert of sacred music in our venerable cathedral. The programme was a good one, comprising, amongst other works, Mendelssohn's Forty-third Psalm, thirteen numbers of Bach's *St. Matthew's Passion* and Wesley's *In exitu Israel*. The execution of Mendelssohn's Psalm was most excellent; seldom, indeed, is such choral singing heard. The chorales in the selection from Bach's oratorio were well given. Some of the choruses, however, were not so firmly knit as could have been wished. The latter remark applies to the execution of Wesley's *In exitu*. Some duets and trios were given by members of the Union, about which the less that is said the better. The audience was a numerous one, and there can be no question as to the large amount of enjoyment derived from this concert.

ST. JAMES'S THEATRE.

Since the departure of Madame Fargueil and M. Berton, the company at this house has discontinued its performances of regular comedy, and has fallen back upon a lighter class of pieces. During the early portion of the week, the programme has consisted of four one-act pieces, with a musical *intermède*. *Le Bonhomme Jadis*, of Henri Murger, introduced, in the character of Jadis, M. Saint-Germain, an admirably conscientious and artistic actor, who subsequently appeared as Trugadin in *Le Choix d'un Gendre*. The chief interest, however, centred in the appearance of Mdle. Chaumont, an actress concerning whose gifts and graces rumour had been busy. That Mdle. Chaumont is one of the most accomplished artists the stage has seen during late years is unquestionable. Whether what she does is worth doing, is, however, very much to be questioned. Her singing and her acting are at times delicious, at others they border upon the revolting. Whatever evil effects attend upon burlesque are shown in the strongest manner in her performances, notably in her singing of "La première feuille." In this, mastery over the gentlest and most tender emotion is evinced, only that the actress may flout and deride the feelings she excites. Her performance of Madame, in the latest extravagance of MM. Meilhac and Halévy, *Madame, attend Monsieur*, is, in its way, perfect. But what a way is hers! The taste, refinement, and delicacy of a finished *comédienne* are exhibited side by side with the impudent bearing of the star of the *café-chantant*. At her best, Mdle. Chaumont is a *Déjazet*; at her worst, she is little more than a Theresa.

AUGSBURG.—The Oratorio Association lately gave a grand concert, of which the following was the programme: Sacred Choral Compositions, by Palestrina, Lasso, and Mozart; Aria by Stradella; Motet by Bach; Aria from *Joshua*, by Handel; 43rd Psalm, by Mendelssohn; Sextet by Beethoven; Madrigals, by Dowland and Morley; Italian Songs by Scarlatti and Pergolesi; French National Songs; Pianoforte Pieces by Mozart and Gluck; "Der Greis," by Haydn; Pianoforte Pieces by Schumann and Chopin; Songs by Weber, Spohr, and Schubert; and Quartet, by Hauptmann.

HER MAJESTY'S OPERA.

Il Barbiere di Siviglia is as irrepressible as the vivacious personage after whom it is named. No season would be complete without it, and, even if every light soprano were not ambitious of distinction as Rosina, that intriguing young damsel would often be seen upon the stage. It is well so; because works like *Il Barbiere* are the salt of opera, keeping the whole thing from having an evil smell in the nostrils of those who place musical excellence first among its essentials. As long as such works are popular, opera is safe; when they lose their charm—but why speculate upon an impossibility? Herr Richard Wagner to the contrary notwithstanding, there is no future of this kind for the greatest comic masterpiece of lyric drama, Mozart's *Le Nozze* alone excepted.

The performance of *Il Barbiere* at Drury Lane on Saturday night was, in some respects, admirable; in none more so than as regards the excellence of its orchestral accompaniments. For delicacy, precision, and general effect the playing of Sir Michael Costa's band was such as seldom regales the critical ear. Sir Michael took more than ordinary pains to secure this result, and deserves for it proportionate acknowledgment. The Rosina of Mdle. Marimon was, in its way, a very consistent character. Objection might possibly be made to it on the score of hoydenishness, and we will not deny that Mdle. Marimon presents Dr. Bartolo's ward as a young lady of manners very pronounced. But, admitting the idea of such a Rosina—to do which is not to compliment the taste of Almaviva—we cannot withhold the praise justly claimed by a well wrought out, and, as already said, consistent embodiment. It is scarcely necessary to observe that Mdle. Marimon sang Rossini's music with rare facility and power. Her "Una voce" was remarkable in both respects; though, perhaps, the greatest success attended an air, interpolated in the Lesson Scene, and written expressly for the singer, if we mistake not, by M. Maton. This was encored and repeated, the audience overlooking, in admiration of Mdle. Marimon's vocal skill, the utter absurdity of dragging in such music to the exclusion of Rossini's own. But audiences have so often sanctioned the practice that it may be questioned whether they have not forgotten the existence of "Contro un cor che accende amore." The result often gives special point to Dr. Bartolo's criticism—"Ma quest' aria, cospetto! è assai noiosa." M. Capoul's Almaviva had some good features, though it failed in presenting a high conception of the part. The French tenor did best when playing the music-master, Almaviva's assumed deference to Dr. Bartolo, and his smooth, insinuating ways, being cleverly represented. But M. Capoul could not show to much advantage as the Spanish nobleman—not even when saluted by the guard in Bartolo's house. Comparisons are inevitable; and just then Mario's dignity and noble bearing in the same situation must have been remembered. Moreover, M. Capoul should refrain from aping the drunkard when nobody is present to deceive. As the tipsy soldier, he plays to Bartolo, not to the audience, who know all about the trick. His singing was careful and energetic, if too French in style for such pure Italian music, and he succeeded in obtaining a repetition of "Ecco ridente il cielo." Signor Agnesi was a capital Basilio, and gave "La Calunnia" with an effect all the greater because of a freedom from exaggeration. The Figaro of Signor Mendioroz may claim the merit due to energy of action and careful artistic singing; while the Bartolo of Signor Borella showed greater self-restraint than usual. The consequent improvement could hardly have escaped notice. Bertha's one air was well sung by the clever Mdle. Bauermeister, whom fate condemns to be always—and always vainly—trying to look old.

Il Trovatore was played on Tuesday night with one of the strongest possible casts; and, as an inevitable result, the house was crowded. But, admirable as Mdle. Tietjens (Leonora), Mdme. Trebelli (Azucena), Signor Rota (Conte di Luna), and Signor Foli (Ferrando) were certain to be, public interest was mainly excited by the appearance of Signor Campanini, as Manrico. The part is a trying one, and some doubts, generated by the new tenor's performance in *Lucia*, may have been felt as to his power of "staying" through it. Those doubts, if they ever existed, were removed as the earlier scenes of the opera showed Signor Campanini to be carefully husbanding his powers.

His first decided "hit" came with "Ah! si ben mio," which, being admirably sung, was encored by general desire. A still greater success attended "Di quella pira," Signor Campanini declaiming that boisterous air in splendid style, and giving out, in the cadence, a high B natural, which electrified the house, and insured him two special calls. "Ah! che la morte" well exhibited this now favourite artist's perfect phrasing and expressive manner; so that there was really no drawback to the success of the impersonation. The new Conte (Signor Rota) gave "Il balen" very finely, and gained for it an encore. Respecting the Leonora of Mdle. Tietjens, and the Azucena of Mdme. Trebelli, it would not be easy to say anything new. Both characters, as represented by these eminent artists, are intimately known, and our task is confined to a simple record of success which all can estimate. Signor Foli deserves praise for completing the *ensemble* by his assumption of Ferrando's part. We should like to see the same spirit manifested more often.

La Sonnambula was repeated on Thursday, and *Lucrezia Borgia* was announced for Friday. To-night Mdle. Nilsson will appear as Marguerite in *Faust*.

MR. CHARLES HALLÉ'S RECITALS.

The fifth recital took place on the afternoon of Friday the 31st ult., the selection being fully as interesting as at the former concerts. A trio in E, for pianoforte, violin, and violoncello, by Haydn, marked No. 4 in Breitkopf's edition, was the first piece, and was played in first-rate style by Mr. Hallé, Madame Norman-Néruda and Signor Pezze. Mr. Maybrick followed with Gounod's song, "The Valley," and the first part concluded with Schumann's Opus 20 for pianoforte, entitled "Humoresque" (in B flat.) Mr. Hallé and Madame Néruda played Bach's sonata in E; Mr. Maybrick sang "Per la gloria" of Buononcini; and the concert ended with F. Kiel's quartet in A minor, Op. 43, Herr Straus being added to the other performers. It will thus be perceived that Mr. Hallé had a variety of performances, ranging from a period anterior to Mozart down to the present time, replete with varied beauties, and played as only such performers can play. The room was filled with a fashionable and attentive audience.—H. L.

MADAME ARABELLA GODDARD AND DUSSEK.

(From the "Musical Standard.")

Madame Arabella Goddard's re-appearance proved a medium for good music, as April showers induce the appearance of rath primroses. Dussek's sonata in E flat may be accepted as one of his very best, most genial, and melodious effusions for the pianoforte. We have no space this week to analyse its three movements and their numerous episodes, but the sonata should be on the table of every player, truly devoted to the art, and a diligent student of the choicest texts. The ideas are invariably interesting, and the symmetry of form displayed (as the score shews), by an exact and systematic disposition of parts, at once reveals a master of design. Madame Goddard, who introduced another of Dussek's sonatas (in C minor), some weeks ago, graduated the *nuances* with the precision of a spectroscope; and her left hand playing, both in the opening bravura passages of semiquavers and in the tributary *dolce* episodes, excited general admiration. Elsewhere, also, the delicacy, *aplomb*, and exquisite finish of the performance—a more unique one we have never heard—gave evidence not only of scholarship, but deep insight into the text, of a by no means ordinary writer.

THE BOSTON MUSICAL FESTIVAL.

(To the Editor of the "Musical World.")

SIR,—As solicitors for Mr. E. Prescott, European agent for the great International Musical Festival to be held in Boston between the 19th June and the 4th July, we are instructed to state, with reference to the discussion in the Houses of Lords and Commons last evening, that this enterprise is no personal undertaking entered into with the view of making individual profit, but is a *bona fide* effort on the part of its promoters and supporters to aid in removing somewhat of the prejudices which engender ill feeling, and to create a better understanding between the nations of the world, through the common medium of art; and we are also requested to add that this great undertaking is in the hands of a committee exclusively composed of men of the highest eminence in literature, art, and statesmanship, without distinction of sect or party, whose names are a sufficient guarantee that the avowed scope and design of the enterprise shall not be departed from in its execution.—Yours obediently,

28, Queen Street, E.C., June 4.

MERRIMAN, POWELL & Co.

"ARRANGED" OR OTHERWISE.

(To the Editor of "The Musical World.")

SIR,—A portion of the public press having taken exception to the word "arranged" in the programmes of M. Gounod's choral concerts, he explained at the rehearsal which took place on the 27th May, that the word "arranged" was not a correct one; that it had misled the newspapers. He remarked that, "the arranging," which appeared to be considered such an offence, consisted in the change of words, or perhaps the addition of an "Amen." The word could well have been omitted; but that some English friends who had taken his affairs in hand, had put it in for his advantage in "a commercial point of view." He went on to say that all he had received from his opera of *Faust*, in this country was eighty pounds; and that his other works had been paid for in something like an equal proportion.

The English public, who have for so many years enjoyed his beautiful music, knowing how little benefit he has received for all the pleasure he has afforded them, would scarcely grudge the pecuniary benefit (inadequate, indeed, all will own) which may accrue to him by not employing some well-known publisher.—I am, Sir, yours,

A MEMBER OF THE R. A. H. CHORAL SOCIETY.

(To the Editor of the "Musical World.")

SIR,—A great outcry having arisen among certain critics concerning the fact that many of the pieces performed at the Royal Albert Hall Choral Concerts are prefaced by the words, "arranged by M. Gounod," will you kindly allow me space for a short explanation. M. Gounod has not touched a note of any works but those where notoriety exists in virtue of the melody, and does not depend upon any particular arrangement of the harmony, such as "The Old Hundredth," "The Last Rose of Summer," &c. Of such works as the choral works of Mozart, Bach, Palestrina, &c., M. Gounod has not altered a note, but he has done just what was wanted to render easier the due interpretation of the original text, that is to say, he has placed breath-marks in every part of the harmony, and in some phrases re-adjusted the words to the notes in order to facilitate the respiration, yet without in the slightest degree interfering with the normal relation of sound and sense. How these changes are calculated to produce correctness of unity in the phrasing of the choir, and how essential these qualities are to really good choral effect, I need not enter into. If, however, before crying out so lustily these critics had examined the works, for whose integrity they are so alarmed, they would have saved themselves some trouble. By doing these two things, namely (1st), observing the influence of the above breath-marks upon the choir's delivery, and (2dly) studying the effect of some work which Gounod has harmonized (say the "Last Rose of Summer"), they may learn at all events to not positively tremble when he approaches the work of "arranging."

—I remain, yours very truly,

JOSEPH GODDARD.

2, Osney Crescent, Camden Road,
June 5th, 1872.

A WELSH FESTIVAL.

We learn from the *Welshman* that what is known as the "Vicar Prichard Festival" took place at Llandoverly on Wednesday week. The festival was held in a wooden pavilion situated in the neighbourhood of Stone street, and capable of accommodating 3,500 persons. About the neighbourhood of the platform were arranged flags and other decorations, bearing ancient Welsh mottoes and devices. The president was Mr. Edward Jones, of Velindre. Six harpers, amongst whom was the celebrated Gruffydd, Lady Llanover's harpist, opened the proceedings by playing on the triple-stringed harp of Wales the favourite old melody, "March of the Men of Harlech." Dafydd Ddu, of Llandilo, having addressed the president, the Llandoverly juvenile choir sang in the competition for £1, for singing "Only beginning the journey," a little part song for children, composed by Joseph Parry. The choir numbered 20, and none of the competitors were over 15 years of age. Mr. Brinley Richards, who attended in compliance with a request to assist in that branch of art which he represents, addressed the meeting in an appropriate speech about the choral music of Wales, incidentally referred to and explained the triple-stringed harp; after which a number of musical competitions took place and were adjudicated upon. The concert at night, which was well attended, brought a long day's work to a close. Miss Edmonds sang two songs; Mr. Brinley Richards and Gruffydd of Llanover played charming compositions on the piano and harp; Mr. C. Videon Harding, of Carmarthen, made a decided hit of his skilful singing of "Anita," accompanied by the composer, Mr. Brinley Richards; and Mr. Roberts highly delighted the audience by his penitence. But one of the most successful pieces of the night was "Autumn Winds," a song of Root's, arranged for voice accompaniments, and sung by Miss Agnes Evans.

OUR CONTEMPORARIES.

The *Athenæum* thus criticised Mdle. Nilsson's *Traviata*:—

"Mdle. Christine Nilsson returns to the European stage after a Transatlantic trip of two years, better looking, if that be possible, than before, with improved histrionic powers, and with a voice which, if somewhat impaired in the highest range of the register, has gained in richness and roundness in the medium and lower notes. Her reception, not only on her stepping on the Drury Lane stage last Tuesday night, but also at the end of each act of the *Traviata*, was as rapturous as that accorded to a Jenny Lind and a Patti. It is not agreeable to differ from such a demonstration so far as it relates to her present delineation of Violetta. We, however, feel compelled to say, that we regard it as a mistake, and as a falling off from her former interpretation of the part. The *Traviata* it is true, is susceptible of two modes of delineation, the one adopted by Mdle. Piccolomini (now a countess in Italy), the other by the late Madame Bosio—the first exhibiting Violetta full of rollicking gaiety in the early scenes, and suffering from a consumptive cough in the concluding portion, the latter portraying Violetta as retired and reserved, with evidently assumed vivacity, and as conscious of an inevitable destiny, the thought of which clouds her career. Mdme. Bosio's reading was generally accepted as the only one calculated to enlist sympathy for situations which are repulsive; and Madame Patti and Mdle. Nilsson, by following Mdme Bosio's example, maintained the popularity of the sickly sentimentality of the opera. The Swedish songstress has quite changed her views. Whether she has been tempted to take this course by the applause of American audiences, or whether she considers that her quiet, graceful, and refined assumption in former days was not sufficiently demonstrative, we know not; but on Tuesday Mdle. Nilsson forced her voice frequently, introduced *roulades* which were risky and did not blend well with the text, and over-acted the first scene by indulging in pantomime during the symphony to the 'Brindisi,' as if Alfredo was a non-entity. In the dying scene Violetta's lungs were proved to be in the most healthy and vigorous condition. If, however, the Piccolomini version is justifiable, Mdle. Nilsson's adoption of it will meet with staunch supporters like those of last Tuesday, in whom were included the *élite* of fashionable circles. Where Mdle. Nilsson used the *mezza voce* her singing was exquisite; she is a most accomplished artist, with a most captivating manner. Her career from the period when she sang second to Mdme. Carvalho at the Lyrique, to the year when, with M. Faure in Hamlet, she took the Parisians by storm by her Ophelia, was one of progress. Since her *début* in 1867, at Her Majesty's Theatre, she has achieved a continued series of successes on the Italian stage. In America she realized, in less than two years, a fortune equal to that earned by her predecessor and countrywoman, Madame Jenny Lind Goldschmidt."

The *Times*, describing Mdle. Nilsson's second performance this season says:—

"Mdle. Nilsson was received with the same favour on her second performance in the *Traviata* as on her first, but it is superfluous to enter into a new description of her performance in this very questionable, though now, it would seem, unanimously accepted opera. When it is stated that the impersonation of Violetta by the accomplished and popular songstress is less like that of Madame Bosio than it used to be, and more like that of Madame Piccolomini, the original in England (1856), it may be left to amateurs to accept whichever version they think preferable. In either instance, Mdle. Nilsson has shown remarkable power, and that her present more vigorous delineation of the character earns greater applause than did the other will excite little surprise."

Decidedly Mdle. Nilsson has become more "vigorous"—But then the old charm! Alas!

FRANKFURT-ON-THE-MAINE.—Professor Julius Sachs has been made an honorary member of the Società Filarmonica di Naples.

ST. PETERSBURG.—A Russian composer of the name of Faminzin has just completed a grand five-act opera, entitled *Sardanapalus*. The libretto is founded on Lord Byron's piece of the same name.

FLORENCE.—A new opera, *La Secchia rapita*, has been produced with success notwithstanding the fact that no less than six composers had a share in it. This proves that the old proverb, about too many cooks, &c., is not always true, that is to say, if we are justified in considering six composers as a trifle too many for one opera.

PARMA.—*Aida* has made a hit here. Signor Verdi has been presented with the freedom of the city, and a gold medal struck expressly to commemorate the success of his last work. King Victor Emanuel, also, has forwarded him the grand cross of the Order of the Crown. Speaking of the pecuniary profit and the various marks of distinction which Signor Verdi has gained by *Aida*, the *Gazzetta d'Italia* states that, while this opera has put 200,000 francs in the pockets of its composer, Rossini did not receive much more than 400 Roman scudi for *Il Barbiere*, and that, when he got 500 zecchini for his *Bianca e Falliero*, there was a perfect storm of indignation at such unexampled extravagance. On the evening that the opera was brought out, instead of being presented with the freedom of the city, poor Rossini was regaled with a *charivari* under his window by the virtuous, appreciative, and economical populace.

PROPOSED TESTIMONIAL TO MISS EYLES.

MISS EYLES having been confined to her bed for the last seven months through severe illness, and being consequently unable to follow her profession, some of her friends, deeply regretting her lamentable condition, have formed themselves into a Committee, with a view to present her with a substantial Testimonial of their sympathy.

Miss Eyles has so large a circle of personal friends, and so many admirers of her professional talent, that the Committee are encouraged to hope a Testimonial will be freely subscribed to, so as to place at her disposal a sufficient sum of money to replace the loss of income arising from her severe and protracted illness.

A preliminary meeting was held at St. James's Hall, on May 25, when Mr. Land presided, and the following resolution was unanimously passed:—

"That Mr. Land be appointed Honorary Treasurer; that a circular embodying the state of the above case be printed; and that the gentlemen whose names follow be the Committee for carrying out the foregoing resolution."

Mr. JOHN ADAMS, JUN.
Mr. J. S. ANCONA.
Mr. BAXTER.
Mr. COATES.
Mr. HENRY COWAN.
Mr. JOHN COWAN.
Mr. PHINEAS COWAN.
Mr. W. H. CUMMINGS.
Mr. W. D. DAVISON.
Dr. H. LEWIS HARPER.
Mr. LAND.
Mr. LAWLER.

Mr. JOHN MITCHELL.
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Mr. SIMS REEVES.
Mr. SANTLEY.
Mr. SERJEANT SARGOOD.
Mr. JOHN SIMON, F.R.S.
Mr. ARTHUR SKETCHLEY.
Dr. STEVENS.
Mr. W. WINN.

With power to add to their number.

SUBSCRIBERS' NAMES ALREADY RECEIVED.

Mr. Santley	5	5	0	Mr. W. Winn	3	3	0
Madame Arabella Goddard	5	5	0	Mr. J. S. Ancona	5	5	0
Mr. J. W. Davison	1	1	0	Messrs. H. J. & P. Cowan	21	0	0
Mr. W. D. Davison	1	1	0	Mr. H. M. Phillips	5	5	0
Mr. John Simon, F.R.S.	5	5	0	Mr. Ambrose Austin	1	1	0
Mrs. John Simon	5	5	0	Mrs. Mountain	1	1	0
Mr. John Adams, Jun.	5	5	0	Mrs. Roberts	1	1	0
Mr. Arthur Sketchley	2	2	0	Mr. J. Lewis	5	5	0
Mr. Burton	2	2	0	Mr. Thomas Oliphant	5	5	0
Madame Lemmens-Sher-				Mr. Edward Land	5	5	0
ington	5	5	0	Dr. Stevens	5	5	0
Mr. W. H. Cummings	5	5	0	Messrs. Boosey & Co.	2	2	0
Mr. G. Benson	1	1	0	Mr. H. Jarrett	1	1	0
Dr. H. Lewis Harper	3	3	0	Mr. Henry Leslie	1	1	0

Subscriptions will be received by the members of the Committee; by The Union Bank of London, Regent Street Branch (for account of the "Eyles Testimonial Fund"); by DUNCAN DAVISON and Co., 244, Regent Street, at the office of the *Musical World*; and by Mr. EDWARD LAND (Honorary Treasurer), 4, Cambridge Place, Regent's Park.

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SONG
Mdlle. DRASDIL.

GRAND SONATA, in C minor, Op. 111, for Pianoforte Beethoven.
Mr. CHARLES HALLÉ.

PART II.

SONATA, in E minor, for Pianoforte and Violin Mozart.
Mr. CHARLES HALLÉ and Madame NORMAN-NERUDA.

SONG
Mdlle. DRASDIL.

GRAND TRIO, in C minor, for Pianoforte, Violin, and Violoncello Mendelssohn.
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TO CORRESPONDENTS.

IDEALIZER.—Thanks for your letter. It shall appear next week—too late for this number.

NOTICE.

TO ADVERTISERS.—The Office of the *MUSICAL WORLD* is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, JUNE 8, 1872.

A NEW OPERA is necessarily a "rare bird." We mean, of course, a new opera, full fledged, and on the wing; because there are, doubtless, very many in the parents' nest, or going through the hatching process. The production of such an article is a serious matter, involving no end of labour and expense, with possible loss of cash and reputation. We do not, therefore, expect it to happen frequently; and because of this we attach great importance to the principles by which selection of the works to be brought out is regulated. If we cannot have many novelties of the kind, there is all the more reason that those we do have should be good.

In an ideal state of operatic society, the arrangements would be so obvious that no mistake could arise. Managers, for example, would regard, first, the interests of art, and ask themselves, with reference to every new opera, whether its intrinsic merits entitle it to a hearing. The answer—"Yes," or "No"—would ensure acceptance or rejection, with but secondary thoughts for other and connected matters. We have, it is

needless to say, not arrived, at an ideal state of operatic society; and it would be supremely foolish to look for what appertains to a non-existent state of things. None the less, however, may we insist upon having the best done which actual circumstances permit. Suppose, for instance, we begin by claiming freedom of choice for operatic managers, there is nothing in the nature of present things to hinder this desirable consummation. An *impresario*, we verily believe, might be master of his own theatre without risking a cataclysm, or even doing anything offensive to common notions of propriety. Some reader dwelling in remote parts may here exclaim:—"Is it not notorious that operatic managers represent the quintessence of despotism, within the limits of their authority?" Possibly they do. They are terrible fellows, we know, to be approached only with fear and trembling. But as there is often "a power behind the throne," and as there was once a "despotism tempered by epigrams," so the operatic state frequently presents an *imperium in imperio*. The manager may be a mere puppet, acted upon by springs touched by the reigning *prima donna* whose will he obeys, even at the risk of lowering the reputation of his theatre, and his balance at the bank. Mdlle. Chose, for example, has picked up a work adapted to show her strongest points. It enables her to wear picturesque costumes; to run through her favourite stage tricks, and to sing music such as will tickle the long ears of the public. Perhaps the opera which combines these advantages is a poor thing otherwise, fit only to be "basketed" and sold at the market rate of waste paper. But this is nothing to Mdlle. Chose, who, having herself to think about, leaves other people to care for art. So she puts the "screw" on her manager, and the poor man, dreading lest she should fall sick with disappointment, or otherwise annoy him, yields to the pressure, and inflicts upon the public a lot of bad music, to his own shame and the humiliation of his theatre. A state of things which permits this could hardly be worse; and, really, we begin at the very beginning of operatic reform by crying "Down (to her proper level) with the *prima donna*." The tyranny of the "first lady" has long been scarcely endurable. To her we owe endless repetitions of *Sonnambulas*, *Lucias*, &c.; she insists on filling the critical columns of our journals, to the exclusion of every other artist, and upon being regarded as the end of opera rather than as a means. Such a state of things is bad enough, but when the *prima donna* comes every season or so with a poor work in her travelling trunk, submission is barely possible. Of course pity would be thrown away upon the general public, who, for that reason, deserve exactly what they get. But there is a minority in whose interest we here speak—a minority half disposed to believe that Italian opera is rapidly going from bad to worse, and becoming utterly unworthy of consideration in reference to art. To induce this minority to continue its support of the institution it will be necessary to give managers full liberty.

THE idea of giving Wagner's *Lohengrin* at the Royal Italian Opera is, for the present abandoned. In revenge, we are to have *Il Guarany*, by the Brazilian composer, M. Gomez.

COLOGNE.—Herr Franz Derckum died here a short time since. Besides being very favourably known as a composer, he was a professor at the Conservatory, from the foundation of that establishment, and one of the oldest members of the orchestra of the Concert Society.

MILAN.—Signor Verdi is said to be writing a new opera, entitled *Nerone*, for the Scala.—The principal features of the programme for the ensuing season at this theatre will be Herr R. Wagner's *Tannhäuser* and *Lohengrin*. *Der Freischütz* will be repeated.

CONCERTS VARIOUS.

MADAME FROST gave an interesting concert in St. George's Hall, on Monday week, assisted by numerous artists. She appeared in the double capacity of pianist and harpist, and was highly successful in her performance of a grand *duo* for two pianos, and a grand *duo* for two harps. Great applause followed the conclusion of both duets. Mdlle. Liebe appeared as violinist, and played a solo by Alard with remarkable brilliancy.

M. ALEXANDRE BILLET's second pianoforte recital on Thursday week afforded a great treat. His admirable performance of Schumann's quartet in E flat and Mendelssohn's similar work in B minor was listened to with great interest, and called forth frequent tokens of approval. M. Billet's rendering of some pianoforte solos was no less delightful, and proclaimed the versatility of his talent.

MR. AND MRS. RICHARD BLAGROVE's concert took place at St. George's Hall, on the 3rd inst., under the immediate patronage of H.R.H. the Princess Teck, and of many duchesses, countesses, and other noble ladies. The chief features of this concert were the admirable performances of Mr. Blagrove upon the concertina and viola, and of his wife upon the pianoforte. It is not often that a quintet of Beethoven's can be heard with concertinas in lieu of oboe and clarinet. The effect, although somewhat singular, is pleasing, particularly with such players as Miss Annie Hobdell and Mr. Blagrove. The singers were Mesdames Florence Lancia, Talbot-Cherer, and Drasdil, the last of whom was encored in Randegger's serenade, "Sleep, dearest sleep." Mr. John Thomas was encored in "La Danse des Fees," by Parish Alvars, playing in lieu of it one of his own arrangements of "The men of Harlech." M. Pague contributed a violoncello solo with his well-known ability. Herr Ganz was the conductor.—H.L.

MR. RALPH PERCY's concert at St. George's Hall, on Saturday evening, went off with *déclat*. The visitors were so numerous that many were unable to obtain admittance. Mr. Percy was in his best voice and sang, among other pieces, Sullivan's "Once again," at the conclusion of which he was recalled, and gave as an *encore*, the "Death of Nelson," when he was compelled to repeat the last verse; he also gave "Maid of Athens, ere we part," for which he received the same compliment. Miss Beryl, Mrs. A. J. Sutton, Miss Blanche Reives, Miss Rosamund Tennyson, Miss Caterina Penna, Mr. Henry Jordan, Mr. Chaplin Henry, and Mr. Frederic Penna were the other vocalists. Mr. Henry Parker, Mr. Otto Booth, and Mdlle. D'Annetta were the instrumentalists. The two gentlemen played with effect Osborne and Beriot's *duo* for piano and violin in *Guillaume Tell*, and Mdlle. D'Annetta, Signor Mattei's very popular "Grande Valse," which, with her brilliant execution, was heard to great advantage.

MADAME ALICE MANGOLD'S CONCERT.—A concert was given on Saturday afternoon, at the Hanover Square Rooms, by Madame Alice Mangold, whose appearances in public, although her ability is recognized, have of recent years been "few and far between." There was a full and fashionable attendance. Madame Mangold's choice of pieces was interesting, and showed both taste and versatility. For solos, she selected a *nocturne* by Chopin, J. S. Bach's *Gavotte* in G minor, Henselt's *Valse Melancolique*, and Schumann's "Traumeswirren." Her performance exhibited not merely a legitimate quality of tone, but a true appreciation of the styles of the different masters; the "Traumeswirren" being, perhaps, the most effective of the four pieces. Madame Mangold's most ambitious essay was the first of Chopin's two pianoforte concertos—the one in E minor, so admirably played by Herr Danreuther, not long since, at one of the Crystal Palace Concerts. The mechanical difficulties presented by this work, as musicians are aware, stand somewhat in the way of its frequent public performance. They did not, however, stand in the way of Madame Mangold, who surmounted them with apparent ease, and gave the whole from memory. Her reading of the *larghetto* ("Romance"), which separates the *allegro* from the *rondo*, was graceful and unaffected. The accompaniments to the concerto, arranged for a quintet of string instruments, were intrusted to those practised artists, MM. Kettenuis, Louis Diehl, Zerbini, Van Biene, and Waud; four of whom also joined in the *allegro* and *scherzo* from Mendelssohn's sixth quartet (F minor), and in two movements ("Legende" and "Minuet") from a cleverly written quartet by M. Kettenuis. Some vocal pieces were contributed by Miss Edith Wynne, Miss Elizabeth Philp, Signor Foli, and Madame Pauline Rita. Miss Wynne was encored in a new song, called "Bird of the Wilderness," set to the Ettrick Shepherd's words by Mr. Louis Diehl; and Signor Foli was greatly applauded in the same composer's very popular ballad, "The Mariner." Miss Philp sang her own ballad, "Of what is my darling dreaming?" with pleasing expression. The accompanists at the piano were Mr. Zerbini, and Mr. Louis Diehl. The concert afforded general satisfaction, and Madame Mangold was called for after each of her performances.

ROYAL ACADEMY OF MUSIC.—A students' concert took place at the institution, Tenterden Street, on Wednesday morning. The following is the programme:—Quartet, "Les Contrastes," for four performers on two pianofortes—Miss Baglehole, Miss Brand, Miss Grant and Miss Klugh (Moscheles); Quartet, "Ecco qua fiero istante"—Miss Francis, Miss Kaiser, Mr. Henry Guy and Mr. Wadmore (Costa); Fugue in E minor (Handel) and Study in G flat (Chopin), pianoforte—Mr. Walter Fitton; Aria, "Mio Pianto Rasina" (*Margherita D'Anjou*)—Miss Mary Crawford, Mendelssohn scholar (Meyerbeer); Trio in A (Op. 26), pianoforte, violin and violoncello—Miss Ludovici, Mr. Howard and Mr. Buels (W. Sterndale Bennett); Trio, "Giovinetto Cavalier" (*Cruciat*)—Mrs. Dolby, Miss Goode and Miss Butterworth, Westmorland scholar, (Meyerbeer); Song, "The clouds from out the sky are driv'n" (lament)—Mr. Howells, Potter Exhibitioner, (C. Lucas); Fantasia Cromatica and Fugue, pianoforte—Miss Connolly (J. S. Bach); Song, "The Charmer" (*Frühlingslied*)—Miss Jessie Jones (Mendelssohn); Introduction and Rondo, from Sonata, in C (Op. 53), pianoforte—Miss Waite (Beethoven); Aria, "Lascia amor, e segui marte va" (*Orlando*)—Mr. Wadmore (Handel); Duet, "Zuleika and Hassan"—Miss Richardson and Mr. Henry Guy (Mendelssohn); Rondo in C (Op. 73), Posthumous, two pianofortes—Miss Channell and Miss Curtis (Chopin); Two-part Song, "An Autumn Song"—Misses Bagnall, Francis, Grahame, Goode, Jessie Jones, Butterworth, George, Goodwin, Kaiser, Richardson and Mrs. Dolby (Mendelssohn); Prelude and Fugue, in E minor No. 1 (Op. 35)—Miss Green (Mendelssohn); Duet, "I Marinari"—Mr. Henry Guy and Mr. Wadmore (Rossini); Part Song, "More Life—More Light"—(Walter Macfarren); Accompanists—Mr. Eaton Fanning and Mr. Walter Fitton. The next Public Rehearsal will take place on Tuesday morning, June 18th.

The annual concert of Madame Puzzi is always a feature in the London musical season, and last Monday the flowers on the orchestra and the elegant costumes of the ladies produced a very pleasing and remarkable *coup d'œil* in St. George's Hall. The programme submitted was attractive. It was supported by several of the artists of Her Majesty's Opera, together with others of well known ability and reputation. Madame Trebelli-Bettini sang a romance composed expressly for her by Mr. F. Cowen, and fairly enchanted her audience. The young composer accompanied, and came in for a fair share of the applause which greeted his clever new composition. After the concert was performed a new operetta, in one act from the pen of the popular *maestro*, Chevalier Schira, supported by Madame Florence Lancia, Mdlle. Elena Angèle, Mr. J. W. Turner, and Mr. Desmond Ryan. It is entitled the *Ear-ring*. The characters represented are the Countess Belleville, (Lucy, her maid), Alfred, and Jean (a groom). These are sufficiently defined, and enabled the accomplished master to present a musical work of the most attractive kind, full of melody, agreeable vocal effects, and interesting ensembles. In fact, the operetta is a gem, and merits all the praise that can be bestowed on it. Under the experienced direction of its composer it was heard to every advantage. Why do we not hear more of Signor Schira's music? It would make us a little healthier, as it comes from the pure source of melody. Madame Florence Lancia was its main support, but Mdlle. Angèle sustained her part admirably. Mr. Turner's fine voice gave excellent effect to two charming songs allotted to Alfred, and Mr. Ryan, who, besides excelling an actor, is a clever singer, contributed greatly to the success of the fine ensemble.

M. Paque's annual *matinée musicale* took place on Tuesday afternoon, at the residence of the Marquis of Downshire, 24, Belgrave Square. As usual, on these occasions, there was a fashionable audience, and the whole entertainment passed off with much success. M. Paque took but a modest part in the proceedings; appearing first in Beethoven's pianoforte trio (B flat), which he played with Mdlle. Urso and Herr Ganz. His only solo was one from his own pen, based on the prominent melodies of Gounod's *Faust*. This the concert-giver executed in a style which needs no eulogy, and obtained the honour of a specially warm recall. The artists who assisted M. Paque were, in addition to those named above, Mdlle. Conneau, Miss Carola, Miss Fairman, Mdlle. Limia, Mdlle. T. Carreno, M. Jules Lefort, Signor Rizelli, and Mr. Lewis Thomas; each of whom contributed materially to the success of the concert. The accompanists were MM. Ganz, Parker, and Visetti.

The Crystal Palace Concert of last Saturday afternoon was supported by Mr. Mapleson's artists. Mdlle. Kellogg, Madame Trebelli-Bettini, and Signor Campanini, together with other members of her Majesty's Opera, appeared, and sang in their usual effective manner. Signor Campanini was heard for the first time at the Crystal Palace, and, although the centre transept is not favourable for solo singing, the audience were delighted with the superb quality of the new tenor's voice, and his exquisite taste. The cavatina from *Maria* was redemanded, and repeated, much to the delight of Signor Campanini's admirers.

THE concert of Signor Arditi attracted a large and distinguished audience to the Hanover Square Rooms, on Monday afternoon. The attendance was a graceful tribute to the talented *chef d'orchestre*, whose services are, for the present, lost to Anglo-Italian opera. Signor Arditi provided a long and attractive entertainment, only the more important features of which can be noticed here. First in interest, though last in order, was a selection from Wagner's *Lohengrin*, arranged for the orchestra by the *beneficiaire*, who conducted it personally, and was received in the most flattering manner. The selection was produced at a concert given by Signor Arditi last season, but a growing curiosity about Wagner's music made it doubly acceptable on this occasion. Remembering Mr. Gye's promise to bring out the entire work, we shall not anticipate the discussion certain to arise when that event happens. Enough if we compliment Signor Arditi upon the great skill shown in his arrangement, and also upon the admirable manner of its performance by an orchestra mainly composed of artists well acquainted with the *bâton* of their chief. The solos were played to perfection by Mr. A. Phaeey (ophicleide), Mr. Reynolds (cornet), Mr. Svenden (flute), Mr. Engel (oboe), Mr. Tyler (clarinet), and Mr. Haveron (bassoon), the *obbligato* for violoncellos in Lohengrin's "Farewell to the Swan" being executed not less finely by MM. Pezze, Vieuxtemps, Van Biene, and Daubert. Another feature in the concert was the first appearance this season of Signor Mongini and Signor Gardoni, neither of whom is engaged at the Italian Operahouses. Signor Mongini's powerful voice and also his unsparing use of it were shown in "Troncar suoi di" (*Guillaume Tell*), "Un di, se ben" (*Rigoletto*), and the air, "Deserto in terra," with which he is accustomed to make so great an effect. Signor Mongini sang in each piece quite up to the mark of former years, and was applauded enthusiastically. The reception of Signor Gardoni was most flattering, and his rendering of Paladilhe's "Mandolinata," originally introduced by him, lacked nothing of its old charm. Mr. Santley, who had taken part in the two concerted pieces above named, gave Arditi's "What shall I sing" in splendid style; and, being encoored, sang with equal power the same composer's "Stirrup Cup." Other successes were made by Mdlle. Valleria (pupil of Signor Arditi) in her master's new and extremely pretty waltz, "L'Incontro," and by Mdlle. Carlotti Patti, in Proch's variations, "Deh! torna mio ben." The instrumental soloists were Madame Urso, Herr Stöger, and Madame Alice Mangold, the last-named playing with much taste and very refined execution Henselt's "Si oiseau jetais." Madame Rita, Miss Fairman, Mdlle. Arnim, MM. Rocca, Valdec, Rizelli, and others took part in the concert.

MR. OBERTHUR'S *matinée musicale*, under the immediate patronage of her grace the Duchess of Wellington, who honoured the *matinée* by her presence, took place on Wednesday last, at his residence in Talbot Road. It opened with Mr. Oberthur's trio for harp, violin, and violoncello, played to perfection by Herr Joseph Ludwig, Mons. Albert, and the composer, the several movements eliciting great applause, the *Andante* and *Scherzo* particularly. Herr Ludwig was greatly admired for his exquisite playing of Ernst's Nocturne, and Mons. Albert in a violoncello fantasia of his own composition. Among the vocal contributions we have particularly to note the splendid singing of Mdlle. Carola, who gave Sir Michael Costa's aria, "Dall' asilo della pace," with exquisite taste and finished execution, and also produced great effect in a song, "O happy moment," by Signor Travenzi, in which she was accompanied by the composer. Mrs. Osborne Williams was very successful in Handegger's song, "Sleep, baby sleep;" Mr. R. G. D. Lloyd sang a highly dramatic song from Spohr's *Faust*; Mr. Wilbye Cooper was very successful in Handel's "Rend il sereno al ciglio," and an aria by Salvatore Rosa; and Mr. E. A. Tietkens sang with great taste a very effective Romance, "The rose and the ring," by C. Oberthur, which met with great success. Signor Tito Mattei played with his usual marvellous execution, two of his clever piano solos, and was warmly applauded. Mr. Oberthur's own contributions, besides the trio already mentioned were a duet for harp and piano on airs from *Oberon*, in which Fraulein Lilly Oswald, from Frankfort a/m, played the piano part, and proved herself a distinguished and graceful pianist. Mr. Oberthur also played a new harp solo, entitled "Clouds and sunshine," which bids fair to become a valuable addition to the *répertoire* of harpists; he also played with Mr. Lazarus a very effective duet for clarinet and harp, which was quite a feature of the *matinée*, and the programme finished with Mr. Oberthur's concerto for the harp, in which the orchestral parts were arranged for the piano, and were played by Mr. Hallett Sheppard. On the continent, where this work has been frequently performed in its complete form, it has been pronounced one of the best compositions for this instrument. A vocal trio, "The Knights of the Cross" and an "Ave Maria," for four voices, also the compositions of Mr. Oberthur, were much admired. Mr. Oberthur may be congratulated on the success of his *matinée*. The tastefully arranged rooms were filled by an appreciating and fashionable audience, who evidently enjoyed the musical treat given to them, and the greatest part remained to the end of the *matinée*.

Miss EMILY TATE's evening concert, which took place on Friday week, was highly patronised, and the clever young pianist fairly astonished as well as delighted her numerous supporters, by the exhibition of her precocious talents. Miss Tate has evidently profited well by her parent's instruction, and bids fair to become a real artist. Mendelssohn's *Andante* and *Rondo Capriccioso* fully tested her abilities, whilst some lighter pieces won her the enthusiastic applause of an attentive and appreciative audience.

A CONCERT took place on the 24th ult., at Pimlico Rooms, by the following artists, who kindly gave their services: Mesdames Blanche Reives, Edith Blair, Adelaide Bliss, Beryl, Sheppard, and Marie d'Annetta: Major Palliser, C.B., Messrs Albert James, George Vigay, Louis Emanuel, R. J. Wilmot, and C. P. Mann, under the able direction of Mr. R. J. Wilmot. The rooms were filled by an attentive audience, who warmly applauded the various performers. Among the pieces most admired were a ballad entitled, "I sing of the Sun," sung by Miss Reives. The loud and prolonged applause which greeted the conclusion of this song resulted in an *encore* of the last two verses. A pianoforte solo, "Danse Negre," by Ascher, by Mdle. Marie d'Annetta, whose admirable execution also elicited an *encore*. Ascher's romance, "Alice, where art thou?" by Major Palliser, met with considerable approbation, as did also a descriptive song, "The Desert" (composed by Louis Emanuel, who accompanied the piece), by Mr. G. Vigay. Various other pieces received marks of approbation, and the concert gave general satisfaction.

Miss MACLEAN, a pupil of Sir W. Sterndale Bennett, gave her first public concert on Thursday week, at the Queen's Concert Rooms, Hanover Square. The concert was under the immediate patronage of the Duchesses of Argyll and the Marchioness of Camden, and was in every respect a very brilliant affair. The room was well filled, and the crowd of fashionably-dressed people present seemed to be thoroughly satisfied. Miss Maclean's performances on the pianoforte were the main attraction, notwithstanding the fact that there was such an array of talent assisting as Miss Banks, Miss Chipp, Madame Sauerbrey, Mr. W. H. Cummings, Mr. Lewis Thomas, Mr. Maybrick, Mr. Horatio Chipp, and Herr Ludwig Straus. Miss Maclean began with Sir Sterndale Bennett's beautiful chamber trio in A, in which she was assisted by Herr Straus and Mr. H. Chipp. She also played Beethoven's sonata, Op. 2, No. 3. Later in the evening she gave a composition by Chopin, in such exquisite style that she had to play it over again. Mr. W. H. Cummings' "O ma maitresse" (David), was one of the most striking vocal treats of the evening. The conductors were Mr. F. Stanjelaus and Mr. W. Fitton. Miss Maclean may well be congratulated on the result of her first concert, the profits of which are to go to the Scottish Hospital.

MONS. E. M. DELABORDE's concert took place in St. James's Hall, on Thursday week. Mons. Maurice was the violinist, Mons. Lasserre, violoncello, and Mons. Delaborde presided at the pianoforte. The programme consisted exclusively of instrumental music, including a great variety of styles and schools; and affording an opportunity of many pieces being heard which are but little known to London amateurs. A trio of St. Saens was followed by three pianoforte studies, each well worth attending the concert to hear, both as regards composers and performer (Heller, Schubert, and Alkan being the composers, and M. Delaborde the player). A fine solo for violoncello, composed and played by M. Lasserre, was loudly *encored*, as was also the Fuga from Beethoven's ninth quatuor, transcribed for pianoforte alone by C. St. Saens, and magnificently played by M. Delaborde. A sonata by J. Raff, for pianoforte and violin, followed, and is an excellent specimen of this composer's Schumann-like style, bristling with difficulties and intricacies, but, nevertheless showing a great amount of thought and masterlike capabilities, if not of absolute genius. M. Delaborde then played four compositions, two, his own, and exceedingly graceful and pleasing they were, and immediately afterwards he performed on Broadwood's pedal pianoforte, bringing out all the fine effects of which this instrument is capable. The concert wound up with J. S. Bach's concerto in D minor for pianoforte, accompanied by double quatuor and contrabass, and including a *cadenza* by M. Delaborde. This performance was first rate, and the *cadenza* a composition in harmony with Bach's style, and of great merit otherwise. We may add that this *cadenza* and M. Delaborde's "Petite marche villageoise Pieces intimes," played during the concert, are edited by Enoch and Sons.—H.L.

The third subscription concert of the Welsh Choral Union took place on Monday evening last, at the Hanover Square Rooms. The choir, assisted by the students of the Royal Academy of Music, performed several Welsh choruses and part songs, accompanied by a band of harps, with considerable effect, and the programme also included Handel's *Acis and Galatea*, the principal parts of which were entrusted to Miss Annie Edmonds (in the absence of Miss Edith Wynne through illness), Madame Rebecca Jewell, Mr. W. H. Cummings, and Mr. Lewis Thomas. Solos on the pianoforte by Mr. Brinley Richards, and on the harp by Mr. John Thomas, further contributed to a successful evening's entertainment.

PROVINCIAL.

RYDE (Isle of Wight).—A most successful concert was given by Mr. W. Chalmers Masters at the Town Hall, Ryde, on the 23rd ult., in aid of the School of Art of that place. The first part of the concert consisted of the very pleasing operetta, *The Forester's Daughter*, written and composed by Mr. W. C. Masters, most admirably performed by the Misses Aylward, Mr. Taylor, of Salisbury, Mr. Dudley Watkins, and Mr. John Gill. The second part consisted of a duet for two pianofortes played by Mr. Masters and Miss Gertrude Aylward, with a selection of songs, duets, etc. The concert gave great satisfaction to an appreciative audience.

DUNDEE.—A recital of the vocal music of Bellini's *Sonnambula*, with pianoforte and harmonium accompaniment, has been given under the auspices of the Dundee Amateur Choral Union. The soloists were Mdle. Pauline Rita (Amina), Miss Janet Haydn (Lisa), Mr. George Perron (Elvino), Mr. Lansmere (Count Rodolpho), and a young lady member of the Society (Teresa). The chorus was sustained by the members of the Society. The onerous duties of accompanist were most ably discharged by Mr. Emile Berger. Nothing could exceed the skill, tact, and taste this excellent musician brought to bear on his task. Mr. Richmond, besides assisting Mr. Berger on a second pianoforte, indicated on the harmonium the more prominent passages for the solo wind instruments. Mr. Henry Nagel conducted. This was the second concert given to the honorary members of the Society, and the large and fashionable audience found in it much to interest and applaud. Mr. Perron's numerous admirers in Dundee never, perhaps, heard him sing here to more advantage. Mr. Nagel, had so timed the performance as to finish the concert just before ten o'clock.

ROYAL ITALIAN OPERA.

Prince Poniatowski's *Gelmina*, the first of Mr. Gye's promised novelties, was produced on Tuesday evening, and received with favour by a crowded audience. The Prince and Princess of Wales were in the Royal box, and remained till the curtain fell.

Reserving a detailed notice of the new opera, we now merely add that it was written expressly for Madame Adelina Patti. Prince Poniatowski, known in all musical circles as a highly accomplished amateur—if one may be called "amateur" who is so practised and capable a musician, and the composer of so many operas—has been successful in providing a part calculated to exhibit advantageously some of the best qualities of that distinguished artist. But of Madame Patti's performance, as of the music, and of the drama, by Signor F. Rizzelli—who a tragedy of the deepest dye—we shall speak on another occasion. Mdme. Patti's chief associates were Signors Naudin, Cotogni, Baggiolo, and Tagliafico, hers being the only female character. At the end of each of the three acts into which the opera is divided Mdme. Patti was called before the footlights, more than once, being accompanied by Prince Poniatowski, who received a hearty greeting. *Gelmina* is got up in such a manner as to afford it every chance of success. Signor Vianesi conducted, and took the utmost pains to do justice to the music of the Prince, and to make the choral and orchestral effects as conspicuous as possible.

The other operas of the week have been *Der Freischütz*, with Mdme. Pauline Lucca as Agathe (see another page), and M. Faure as Caspar; *Lucia* (with Mdle. Albani); and the *Huguenots*, for the *début* of Herr Köhler, one of the Lohengridders. About these anon. To-night Mdme. Patti looks out from the window as Rosina, in the *Barbier*.

NATIONAL MUSIC MEETINGS AT THE CRYSTAL PALACE.

The election of Juries for the Public Competitions, which commenced on the 27th inst., took place on Saturday last, at the Palace.

Two scrutineers, appointed by each class, entered in books provided for the purpose the names of those members of the Council who have been nominated; they then recorded the number of votes given to each, and elected juries according to the majority of votes. The voting papers, being signed by each competitor; formed a check against the entries in the book, and the record of the voting thus made complete and indisputable. The jurors elected are Sir J. Benedict, Sir Sterndale Bennett, A. Sullivan, Esq., J. Barnby, Esq., H. Smart, Esq., J. L. Hatton, Esq., W. G. Cousins, Esq., Dr. Rimbault, Signor Arditi, Dr. Wyld, H. Leslie, Esq., F. Godfrey, Esq., A. Randegger, Esq., J. Hullah, Esq., Brinley Richards, Esq. The competitors number in the aggregate 1,600 vocalists and instrumentalists.

WAIFS.

The Philharmonic Society has presented Mme. Arabella Goddard with a handsome gold bracelet, elaborately chased in the Egyptian style, in acknowledgment of her performance of the pianoforte concerto of Mr. W. G. Cusins at one of their concerts. Mr. Cusins has presented Madame Goddard with a valuable locket, also in recognition of that event.

Mdme. Arabella Goddard left Liverpool, in the "Java," on Saturday, for the Boston International Peace Jubilee.

Mr. Chickering, the famous American pianoforte manufacturer, has left Boston, with his family, *en route* for England.

Thalberg's widow has sent 5000 francs for the sufferers by the late eruption of Vesuvius.

Mons Alexandre Guilmant, organist of the Trinity Church, Paris, has arrived in London.

Mdlle. Fioretti, the *danseuse* has signed an engagement to appear at La Scala, Milan, during the season.

About 1,000 journalists will attend the Boston Jubilee in a dead-head capacity. A grand chorus is suggested.

Madame Peschka-Leutner, the famous German dramatic singer, is engaged for the Boston Peace Jubilee Festival.

The friends and admirers of Signor Mario will be glad to learn that he is in excellent health, and is expected soon in London.

The members of the Schubert Society give their director, Herr Schubert, a benefit, on Thursday next, 13th inst., at the Beethoven Rooms.

The Grocers' Company have just voted a second donation of £50 in aid of the Great Marlborough Street Hospital for Diseases of the Skin.

The publisher of *Aida*, Signor Ricordi, stipulated for the French *diapason normal*, as a condition of his allowing the opera to be brought out at the Neapolitan San Carlo.

MR. C. J. BISHENDEN, the well-known bass, requests us to state that the French Government have just decorated him with the Grand Cross of the Legion of Honour.

The manager of the Paris Théâtre Italien has entered an action against Mdme. Sasse for not giving earlier notice of an indisposition which recently prevented her from appearing.

The *Fremdenblatt* remarks that when Wagner was pelted in that city with laurel crowns, he braved the storm with "Olympian resignation,"—it might be said, with a nose made to sniff incense.

The long intended tour of Mdlle. Tietjens in America is said at length to be definitely arranged. The *prima donna* will leave England early in the autumn, after the musical festivals, and will return to England at Easter, 1873.

Messrs. Hutchings & Romer have purchased the copyright of Signor Gomez' new Opera-Ballo, *Il Guarany*, which was announced in the prospectus of the Royal Italian Opera, to be given during the present season.

"What eminent composer would in England have probably been 'in the ring'?"—"Aydn." "Why?" "Because who ever 'eard of 'Aydn alone? Ain't it always a 'Aydn and abettin'? Eh? Now then! Come up, can't yer!"—*Punch*.

A man out west undertook to play with a lion at the menagerie the other day. He says he finds it mighty hard to write with his left hand, but that he misses his eye more than anything else. His nose was always a trouble to him.

Draneth Bey, superintendent of the Cairo Theatre, and M. d'Ormeville, regisseur of the Operahouse there, have been respectively named by Victor Emanuel, Commander and Chevalier of the Crown of Italy, in recognition of services connected with the production of *Aida*.

Punch makes a Scot say:—"A' music whatever is o' Scottish origin an' derivation. It a' cam' Sooth frae ayont the Tweed. A' music just resolves itsel' intil' a' meexture o' Tweed-ledum an' Tweedle-Dee—the Scottish Dee. The oreeginal St. Cecilia was a Miss MacWHITTER. She invented the Bagpipes."

His Royal Highness the Prince of Wales has communicated to the Lord President and the Vice-President of the Committee of Council on Education his intention of opening the Bethnal Green Branch Museum on Monday, 24th June. The Prince will be accompanied by H.R.H. the Princess of Wales.

The one-act comic opera, *Djamilah*, produced at the Paris Opera Comique, libretto by M. Louis Gallet, music by M. Georges Bizet, is regarded as a weak reflection of Herr Wagner's operatic style; the orchestration is described as a sonorous Maelstrom; and the composer is called more Royalist than the King—more Wagnerised than Wagner. The words have been suggested by Alfred de Musset's poem, "Namouna"; the action is in Egypt.

It is shrewdly surmised in well-informed musical circles, that Max Strakosch has gone to London with the intention of wresting the golden-throated Lucca from the grasp of Messrs. Jarrett & Maretzek. This may be the budding impresario's design, but we very much mistake the quality of his opponents if they let their prize slip through their fingers. —*Watson's Art Journal*.

A band, composed of 48 Prussian guards, and including the Emperor's own quartet, left Southampton for New York on Tuesday by the North German Lloyd steamer Rhein, to attend the great Boston Peace Jubilee. A part of them, by invitation, played at the Netley Hospital on Monday. The same steamer takes out Herr Strauss and other musical celebrities.

The famous band of the Grenadier Guards, under the direction of Mr. Godfrey, sailed from Liverpool on the 6th of June, in the *City of Brussels*, to be present at the musical jubilee in Boston. We do not doubt that this well-known steamship of the Inman Line will not only make her usual quick run out, but be well patronised with passengers, anxious to pass the warm evenings of June on deck, listening to the strains of England's celebrated band, led by the composer of the "Guard's," "Mabel," and other famous waltzes.

From Germany we learn that the Baden-Baden opera season will be signalized by two companies, one Italian, the other German. Mdme. Fadilla Artot will be the *prima donna* of the former; Herr Johann Strauss's Viennese band has been engaged for August, in addition to the ordinary orchestra directed by Herr Moritz Kienemann. Miss Minnie Hauck (the American *prima donna*) has pleased the Dresden audiences in Auber's *Domino Noir*, in German. Herr Rubinstein has produced a new cycle of melodies, *Wilhelm-Meister Gesänge*, previously treated by Schumann.

In addition to various administrative alterations in the Paris Conservatoire, a new conductor for the concerts has been appointed as successor to M. George Hainl, who has resigned, in order to combine the functions of director of music and conductor of the Grand Operahouse. M. Deldevez has been elected, with M. Charles Lamoureux as second *chef d'orchestre*. Madame Ricord (wife of the celebrated Doctor), niece of Leopold Aymon, the composer, has presented to the Conservatoire the MSS. of his works, including the once popular air, "Salut à toi, France chérie."

Statesmanship in England and in France seems to take wholly different views concerning the effects of amusements upon the morals of a people. In England it is sought to obtain sobriety by compelling people to go to bed early and to keep away from places of amusement. In France, the Director "des Beaux Arts," M. Charles Blanc, hearing complaints of the prevalence of intoxication among the sailors in the ports of Toulon, Cherbourg, Brest, L'Orient, Rochefort, has written to the managers of the theatres in these towns, asking them what is the minimum to which they can reduce the price of admission to sailors, and promising such of them as make adequate reduction a government subvention.

The editor of *Watson's Art Journal* says:—

"Among the shortcomings caused by our sickness, during the past three or four weeks, was the non-payment of a debt, due to the memory of an old and esteemed friend, namely, Augustus H. Bishop, the son of Sir Henry R. Bishop and Lady Bishop—now Madame Anna Bishop Schultz. Mr. A. H. Bishop had been for several years resident in this city, where he was engaged in business, and was as well known in the trade *locale* as he was to all opera or concert *habitues*, for he was a devotee to music. He was of a kind, genial, and affectionate nature, and had made for himself a host of sympathizing friends, who sincerely mourn his unexpected death. He was in perfect health when he retired at night, but was found dead in his bed, by his mother, in the morning. Her anguish can well be imagined, for he was a devoted son. But such grief is too sacred to allude to, even in a spirit of the deepest sympathy. The immediate cause of his death was heart disease, and he passed away apparently without a struggle. The funeral services were performed at the residence of his mother, and the body was taken to Red Hook for interment."

BAYREUTH.—As our readers are doubtless aware, Herr R. Wagner requires the modest sum of 300,000 thalers before he can erect his Festival Stage-Play-Theatre, and edify the world with his *Nibelungen Trilogy*. But "there is many a slip between the cup and the lip," and Herr Wagner may possibly furnish us with another example of the fact. However lavish Herr Wagner's admirers may be of their praise, they are not quite so ready with their coin. At a general meeting of the contributors to Herr R. Wagner's architectural and Festival Stage-Play project, the painful and somewhat disheartening announcement was made that of the required capital only 64,000 thalers have been raised. It is perhaps superfluous to add that, in consequence of this highly culpable backwardness on the part of unappreciative capitalists, the grand Festival Stage-Play will not come off at the time appointed. This is sad news, but we must endeavour to bear it.

MUNICH.—Herr Wendelin Weissheimer's patriotic opera, *Theodor Körner*, is in active rehearsal at the Royal Operahouse, and will be produced within a few days.

COBLENZ.—The Eighth Festival of the Rhenish Vocal Association will be celebrated here on the 28th of July, simultaneously with the 25th anniversary of the local Choral Association for Male Voices, "Concordia." The programme will comprise choruses, with and without orchestral accompaniment, by Schumann, Mendelssohn, Brambach, and Wulner, and *Rinaldo*, by Brahms, the vocal solo part in the last work being sustained by Dr. Gunz, of Hanover. Professor Wilhelmj will perform Raff's Violin Concerto. More than three hundred singers will take part in the celebration. Herr Maszkowski has been selected as conductor.

BRUNN.—Herr Dr. P. J. Lang, one of the "chief inspectors," as they are called, of Herr R. Wagner's "National Art Enterprise," has been sent here by the Academical Wagner-Association of Berlin, to preach the Gospel of the Musical Future to the students, and convert them to the true faith. He obtained a promise from the *Burschenschaften*, or Students' Clubs, "Teutonia," and "Marchia," from the "Techniker" Vocal Association, and from the committee of the German Turner Association, that at their next general meetings they would consider the proposition for the above societies taking part in the Bayreuth project. Dr. Lang intends returning in October for the purpose of giving two lectures on Herr Wagner's Trilogy, *Der Ring der Nibelungen*. A Wagner concert also is to be got up. Among the pieces included in the programme are "Das Liebesmahl der Apostel," the preludes to *Die Meistersinger* and *Tristan und Isolde*, the "Ritt der Walküre," and "Wotan's Feuerzauber." Dr. Kraus, of Vienna, is to sing the part of Wotan.

MUSIC RECEIVED FOR REVIEW.

MEZLER & Co.—"The First Leaf," by G. Lefort.
EAVESDAFF.—"Sunshine," by E. Eavesdaff.
DUFF & STEWART.—"Zelma," nocturne, by F. Archer.
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